

ARTES ETRURIAE RENASCUNTUR



JOSIAH WEDGWOOD, F.R.S.
1730-1795.

A RECORD OF THE HISTORICAL OLD
WORKS AT ETRURIA AS THEY EXIST
TODAY, FORMING AN UNIQUE EXAMPLE OF
AN EIGHTEENTH CENTURY ENGLISH FACTORY

TOLD BY HARRY BARNARD. A.D.
DRAWN BY JAMES HODGKISS. 1920.

ARTES ETRURIAE RENASCUNTUR

“ARTES ETRURIAE RENASCUNTUR” was the self-made motto with which Josiah Wedgwood christened his new works in 1769. Let us look upon the busy corners of these “new works” as he saw them. At once the question presents itself, is it possible? The answer is emphatically in the affirmative, for there are many workshops and benches to-day where the exact replicas of his famous productions are still being made under the self-same conditions. Of course, these old corners of the past are quickly passing away, giving place to new machinery and methods, and those that remain are becoming surrounded, and almost buried in some cases, by modern buildings. Yet it is quite true that for some of the finest handicraft the original environment cannot be surpassed. The atmosphere and tradition of the late eighteenth century, carefully and faithfully preserved through five generations to the present one of both master and man, is the real factor that enables the present-day production to maintain that high standard which the untiring energy and application of the original “Master Potter” set out to accomplish.

This record does not pretend to be a description of the processes of manufacture, but as the visitor passes through the workshops these will all be shown and explained, so it will be sufficient if we say something about each of the drawings which have been made to illustrate this booklet, and it is hoped that this will form a souvenir of the visit and retain much in an interesting form which otherwise might be lost for ever.

Etruria—Why did Josiah Wedgwood choose this name? The works, and the village he built about them to accommodate his workmen upon the newly purchased land which was formerly known as “The Ridge House Estate,” were at that time outside the actual Potteries and in the beautifully wooded and pastured country on the road to Newcastle-under-Lyme, the ancient borough of John of Gaunt, “time-honoured Lancaster.”

Here he removed some of his best workmen from Burslem to manufacture those classic triumphs of ceramic art, inspired by the lately exhumed Etruscan relics then being introduced into this country by Sir William Hamilton, who (when he became a resident in Italy, as envoy to the Court of Naples), being a man of genius, an enthusiast, and a lover of antique art, made judicious purchases and carried out excavations at his own cost, thereby adding materially to his fine collection of antiquities. This collection he generously opened to the world, resolving to make it

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an inspiration to the artist and to prove to the then modern civilisation its indebtedness to the older one. He employed the finest Italian and French artists to copy the masterpieces, and the Frenchman D'Hancarville to write the necessary letterpress. The result of these endeavours appeared in two volumes published at Naples in 1766 and two in 1767, masterly in every way, and which have never been surpassed. The proofs of the plates seem to have been scattered by Sir William among his own friends, one of whom was Lord Cathcart, who in turn lent some to Wedgwood. These inspired the "Master Potter" with new ideas for his work, and we soon find that he made elaborate plans to rival the fine products of Etruscan and Grecian ceramic art.

It was at this time that he was contemplating, designing, and building his new works and village, so that his whole mind was full of this desire, that the arts of Etruria should be born again in the home he was preparing for his ideal.

The present-day visitor to Etruria must use every faculty of imagination, for the scene in 1769 must have been one of great beauty. There is not a trace of the park-like surroundings of the works now left; the very contour of the country has altered, owing to the sinkage caused by the mining beneath of a later date. Huge pyramidal "shraff" heaps tower above all surrounding buildings, even the furnace chimneys. The village street at that time was a gentle slope to the works, and only began to rise more steeply through a delightfully wooded lane, where the trees met overhead, after it had passed the canal course. All is now disfigured, and forge, blast-furnaces, mine-shafts, and derricks predominate. Not a tree remains of the park which surrounded Etruria Hall, which Wedgwood built for his residence, and the Hall itself is shorn of its beauty and importance as a residence, being used as the offices of the Shelton Iron, Steel & Coal Co., losing itself among the furnaces, chimney-stacks, and great boiler-roofed casting sheds.

But amidst all this modern commercial pomp and progress one is still able to turn aside and get a glimpse of what used to be the glory and pride of Etruria, and which still retains its hold upon those of the sixth generation who work there, for the old pottery works of Etruria have an unbroken record of steady progress from father to son during a period of over a century and a half.

It is an interesting fact that when our King and Queen honoured these old works with a visit in 1913, Her Majesty said to an old workman, "And are you a native of the Potteries?" He replied with an inborn pride, "No, Madam; I am an Etruscan." This answer conveys a great deal to one who considers these expressions of local

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feeling and accounts to a large extent for the loyalty which exists for the masters, who also have a similar record of continuity.

The reproduction of a pencil drawing (*figure 2*), which has been made from an old water-colour painting, will give a fair idea of the appearance of the country at the end of the eighteenth century. The works and village will be traced running along the



FIGURE 2

centre of the picture, Etruria Hall on the rising ground to the left, and to the right the house which Wedgwood built for his partner Bentley. Above, on the higher undulating hills, is seen Hanley Church and the Windmill, the latter long since gone. On this ridge are the Potteries proper, Stoke being to the right, hidden by the tree in the foreground, and Longton again beyond that; to the left, Burslem lies below the ridge in the valley. The haymaking or harvesting in the field in front of the works

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gives the rural touch as it was in that day, for we have no doubt the artist faithfully recorded what he saw.

Now, will the visitor, who, we hope, has thrown off a little at least of the twentieth-century smoke and inhaled some of the eighteenth-century atmosphere, turn off the roadway to the left, upon reaching the canal, and pass down the descending road to the lodge gates. These gates and Lodgehouse, only thirty years ago, were above the canal, and the whole works stood above the water-level, but the sinkage due to the mining mentioned before has wrought the difference.

The third illustration will give you a backward glance of the entrance on to the works at the present time, showing the frontage with the old belfry (cupola), where hung the bell which used to summon the workpeople to and from work. At Burslem, ten years before these works were built, where Wedgwood originally started as a master potter, he was the first who used a bell for this purpose, instead of calling men to work by blowing a horn, as the other potters did, so this somewhat elaborate and imposing "bell coney" (as it used to be called) was no doubt an innovation and a proud possession in these early days. We now turn to the left along a road running between old buildings and ovens to the other side of the works, farthest away from the canal, and come upon the "marl bank," where the many raw materials used in the preparation of the various "bodies" or clays, of which the different wares are made, are allowed to lie in the open and "weather" before grinding and mixing takes place. Here are china clay from Cornwall, ball clay from Dorset, flint-stones from France, Cornish stone, which is partially disintegrated granite, and others awaiting the time when they will be used, each requiring much crushing and grinding. In the case of the black flint-stone, which is a well enough known natural object on the seashore, and in chalky deposits, it undergoes a calcining process or firing in a kiln, from which it issues as a dense hard white stone, but rendered friable by the heat to which it has been subjected. It is then crushed by heavy iron hammers in a mill driven in these days by steam or electric power, but in the eighteenth century Josiah's mill was an effective but much more primitive contrivance.

If we raise one of those delightful old hand-wrought iron latches, which remain still on some of the doors (*figure 4*), we can see this ancient piece of machinery (*figure 5*) with the original gearing which worked it. Notice at the top right-hand corner the cogwheel, with the double revolving arm attached, which, as it turned, lifted the perpendicular shaft and heavy chert-stone, letting it fall again at regular intervals upon the calcined flint



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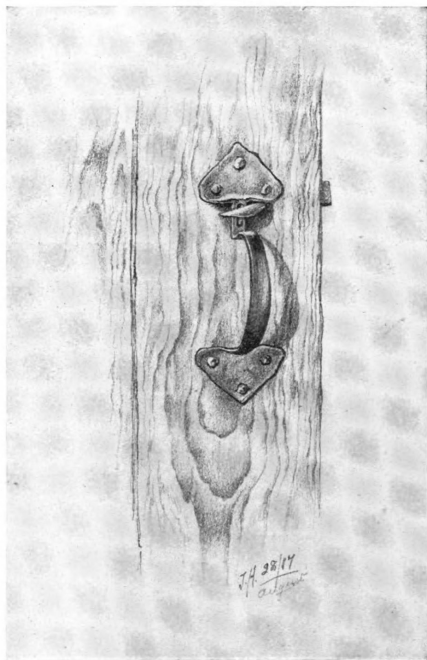


FIGURE 4

underneath in the hollow of the huge arm-chairlike receptacle, crushing it at each blow until the mass was reduced to tiny fragments, almost to dust. The very shafting which propels these cogwheels gives the age of the machinery, for circular shafting has superseded the square for over a century now.

This glimpse of the original works is along the ground floor of the old Mill-house, and the quaint old timber-work gives the suggestion of the durability that was intended by the designers and builders, and which has been fully realised by the present generation. We are told that these stout oak beams serve the purpose better than iron girders; they stand the strain more successfully, writhing and bending under pressure, returning again to the normal position under conditions that would cause iron to snap. Here, at least, jerry-

building was not known. An old beam steam-engine that used to supply the motive power was originally built by Boulton & Watt, of Soho Works, Birmingham, and was on the "sun and planet" principle, afterwards altered to a crank motion in 1836 by the same firm's successors, but this had to give way to modern progress. Had it been less cumbersome, it would, no doubt, have proved an interesting relic for the Museum, but it had to be blown up by dynamite in 1913 to facilitate its removal.

Referring again to the sketch, the staircase at the left-hand far corner takes us to the first floor, where the grinding mills are. In these vat-like huge tubs the materials that go to form the different "bodies" are ground, large chert-stones being pushed round upon a stone bed at the bottom by strong wooden arms, and between these, for hours, days, even a week, the grinding and mixing goes on with water, so that the material in a slop or "slip" state is reduced to a thick, creamy liquid. This "slip" is next passed over a set of magnets, so arranged that they arrest any particle of iron it contains, for any left in the clay would cause brown specks or stains in the ware after firing. The "slip" then has to pass through fine silk lawns, 120 mesh being the

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THE ORIGINAL FLINT CRUSHING MILL

FIGURE 5

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usual gauge, which means that there are 14,400 holes to the square inch; any particles that will not pass this are arrested, and do not enter into the clay. It is then pumped into the clay press with great force. The clay press consists of a series of wooden trays or compartments, in each of which is a close textured cloth bag; the pressure is



FIGURE 6

continued long enough to squeeze out a large proportion of the water contained in the "slip," leaving the solid portions, which have been held in suspension, in the form of stiff clay. This is removed by taking the trays apart, opening the bags, and rolling up the clay, removing it to undergo another kneading and mixing in the "pug mill," a machine fitted with spirally arranged knives that cut and force the clay out through

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an aperture at the other end in a huge sausage of equal texture and consistency ; this is cut off with a wire into convenient lengths for carrying away to the various potters' benches.

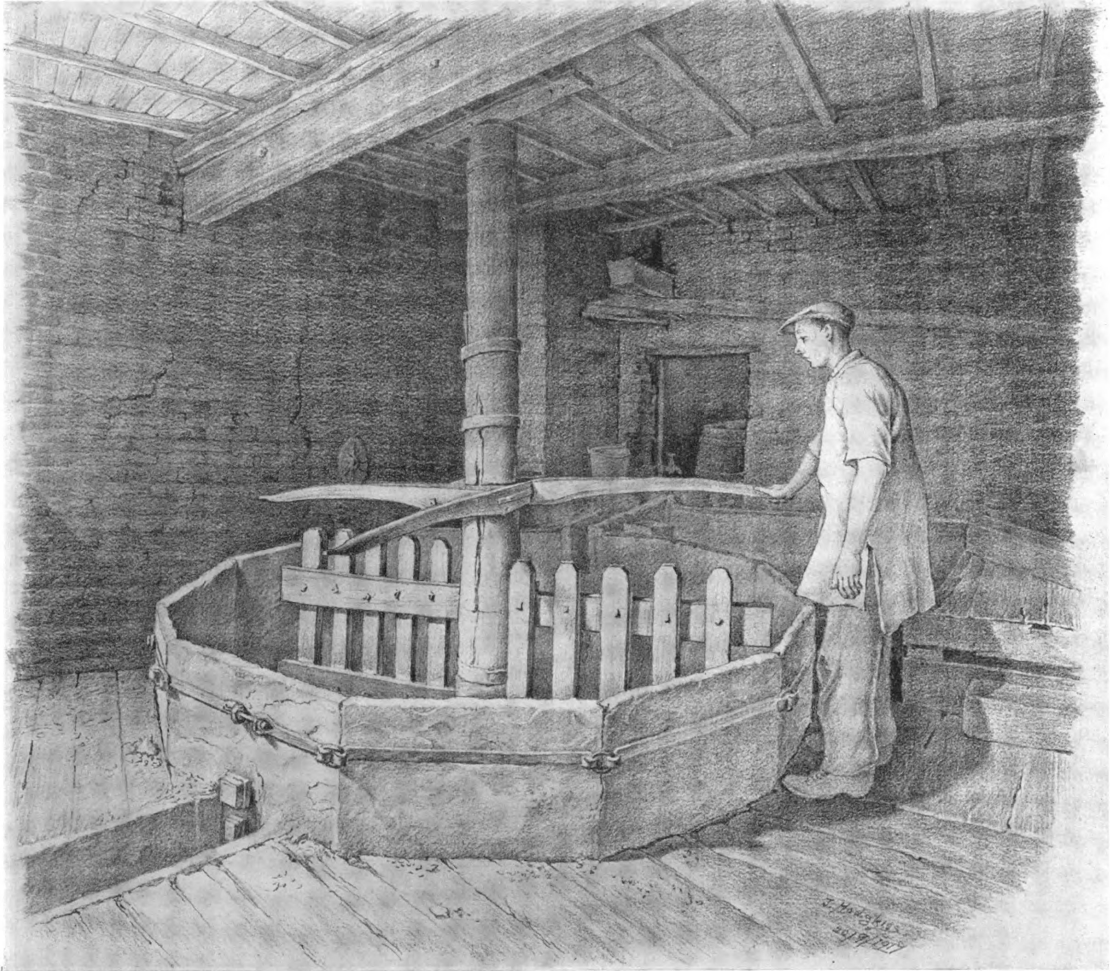


FIGURE 7

The old corner shown in *figure 6* is one where hand “blunging” was performed. Here the different materials were mixed in a tank with a large spade-like wooden pallet-knife, the mixture afterwards being poured into a flat stone trough with a fire underneath, the water evaporating away until it became clay of the right

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consistency. This process is still used for the smaller mixings of the more expensive clays used in the manufacture of the finest vases and decorated pieces in the Jasper wares.

Another interesting bit still remains (*figure 7*), which shows an old mixing vat or wash-tub of another type worked by hand; the inlet and outlet for the "slip" are clearly seen.



FIGURE 8

Before leaving the mill we can look into the chemist's laboratory, where is the original shelf, with three carboys upon it (*figure 8*), in each of which is reflected the old-fashioned small-paned window, one half of which is open.

The original iron mortar and pestle (*figure 9*), used to crush small quantities of frit or stain, and which is still in use, is also here, as well as a copper pint measure (*figure 10*) of the same period.

A delightful contrivance for carrying "slip" about from one place to another is the two-wheeled truck (*figure 11*), which lifted the full tub up, keeping it in a horizontal position; because it swung on two pivots, this was easily deposited again where required, and replaced by an empty to be taken away in the same manner.

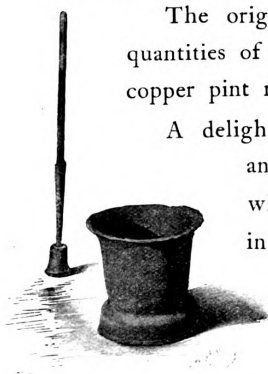


FIGURE 9



FIGURE 10

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On the same level is the hoist (*figure 12*) for raising or lowering materials between the ground and first floors. It is a very capable piece of mechanism. The working is simplicity itself, controlled by a single cord; the drums are of wood, fitted on an octagonal iron casting, each section being replaceable when worn out, the efficiency being as great as ever. It never gets out of order, and can lift any weight it is called upon to negotiate.

Before passing into the potters' shops, the exteriors of the buildings are worth more than a passing glance. The original plan of the works was rectangular, enclosing two spaces called the "White Bank" square and the "O.W." (Ornamental Works) square, the former surrounded by the workshops where the Cream Colour or Queen's Ware was made, and the latter by those of the Jasper and Basaltes Ware.

At each end of the frontage was, and still remains, though somewhat mutilated, a round tower with a dome roof, the centre of the building having a pediment with a clock, surmounted by the belfry. This is shown in the third illustration, where a partial view of the flanking tower at that end is visible. The other tower appears in *figure 13*, showing alterations at some later period when it was converted into an oven.

The buildings in the foreground were an addition to the 1769 plan, yet these are considerably over a century old, for under the left-hand warehouse one of the arms of the canal, which came round the older works, formerly ran. Here the barges passed on their way to unload the cargoes of clay, flint, and stone on to the marl bank at the rear of the works.

The remains of the old bridge form a distinct feature in this sketch, and one of the old yarns connected with it may be interesting. An old workman, who has now earned his last rest—for he worked at Etruria over sixty years—used to delight in telling the writer that, when he was a boy, he continually saw the rules disobeyed and the bargees bribed by a copious draught to smuggle an ewer full of beer on to the works during working hours for consumption in the workshops, and has known a string to be passed along under the bridge just below the surface of the water, so that a half-filled bottle or can could be hauled backwards or forwards to an accomplice outside.

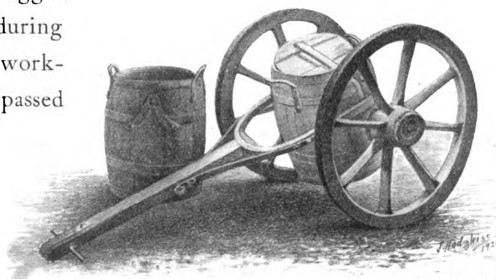


FIGURE 11

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The windows in the building opposite us show four, if not five, epochs of workshop lighting, for that seen in *figure 36* is in the same block, though just hidden

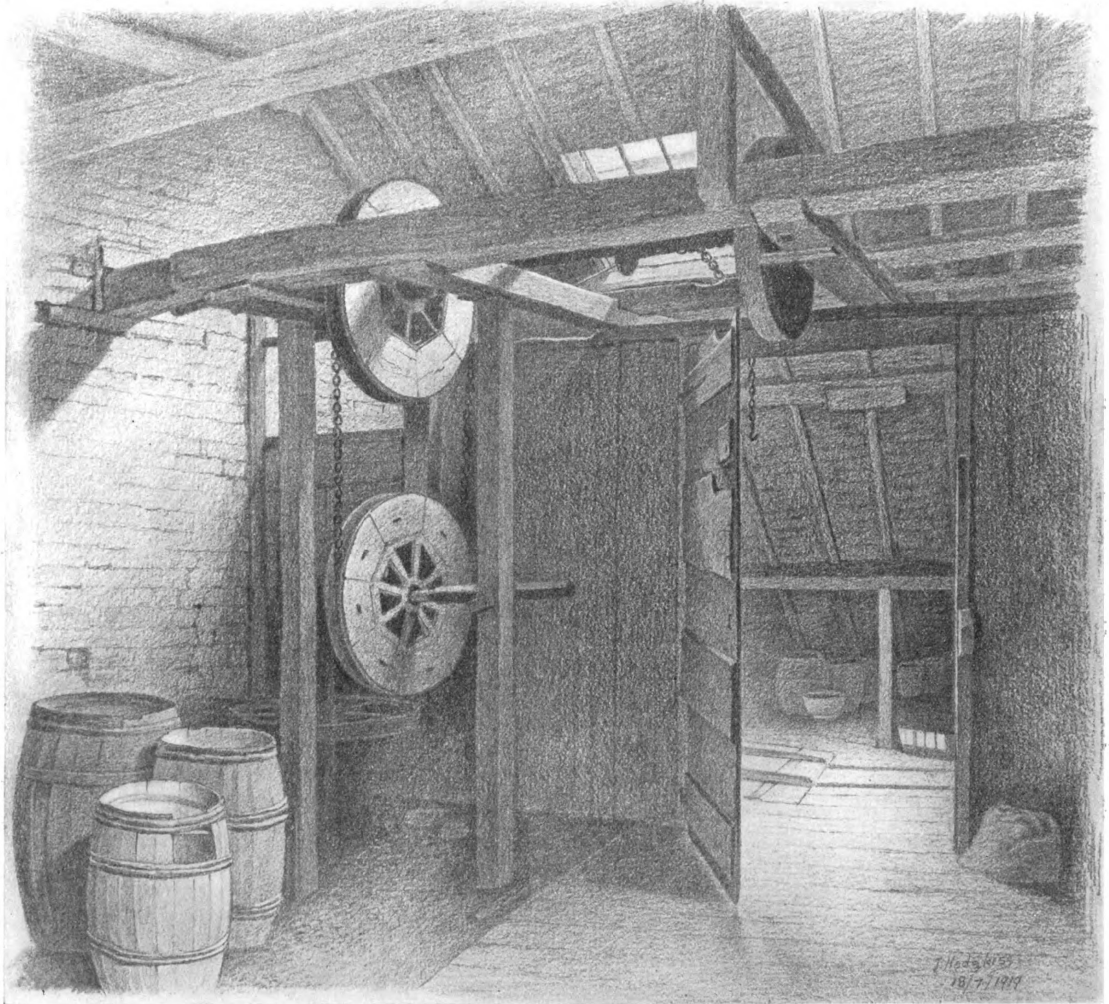


FIGURE 12

from view by the projecting building at the right hand. It will be noticed that even this old relic superseded an earlier one which did not let in sufficient light for altered conditions of the work-bench inside. The primitive stay, with its wooden wedge-peg, passed through the wall, holding the lathe inside, an example of efficient home

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ingenuity which has served its purpose for probably quite four generations. This was removed to make room for more modern requirements only last year.

The many quaint corners and outside stairways leading to various workshops on

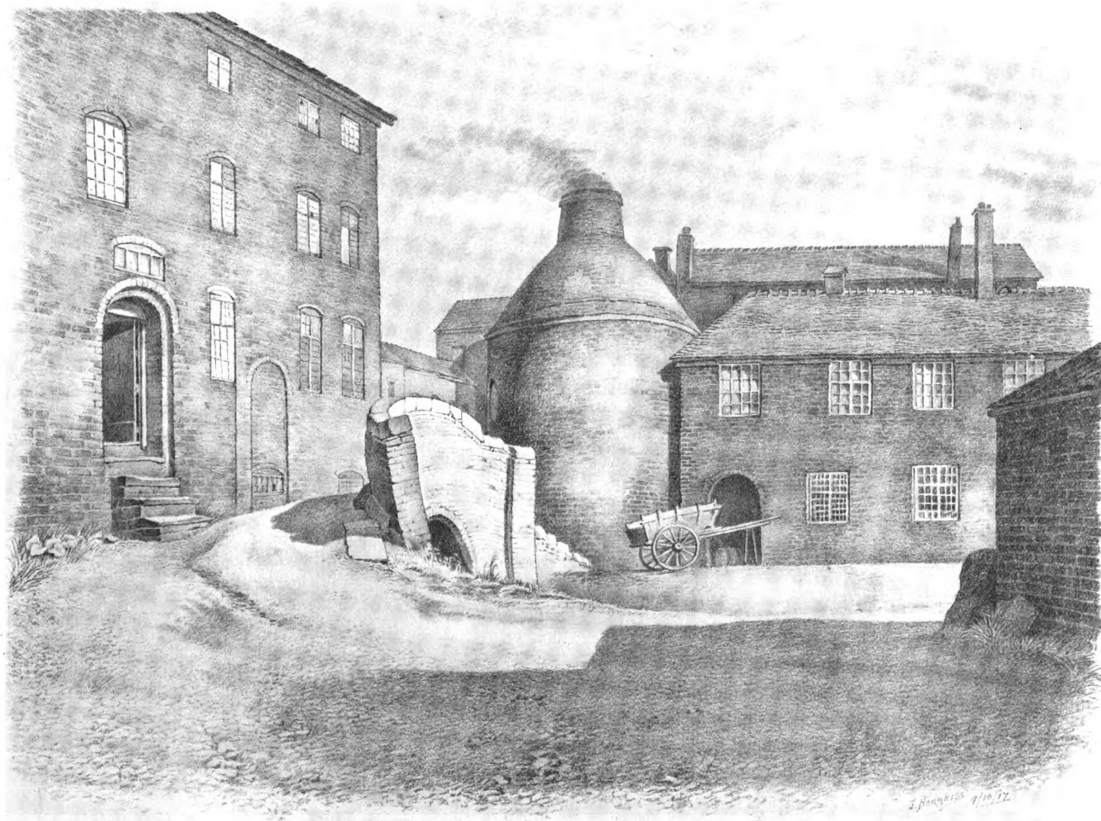
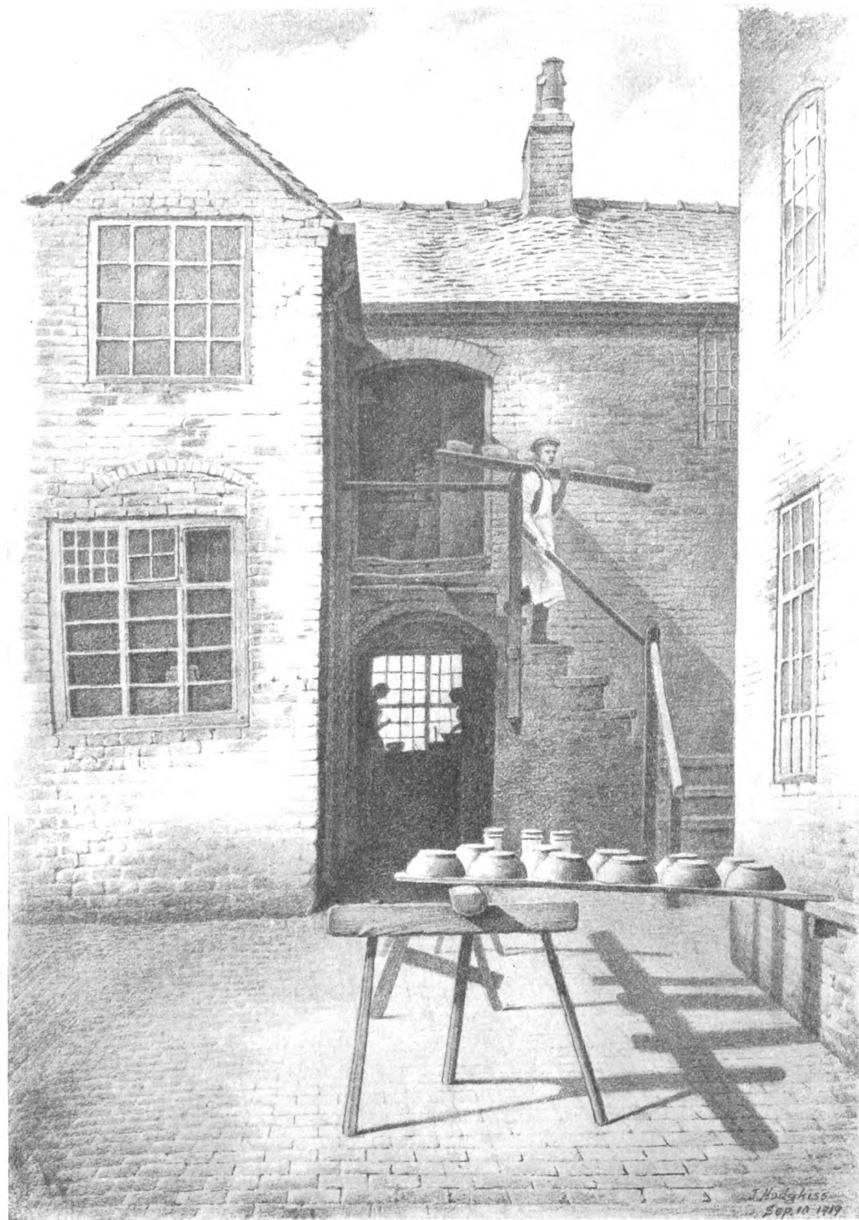


FIGURE 13

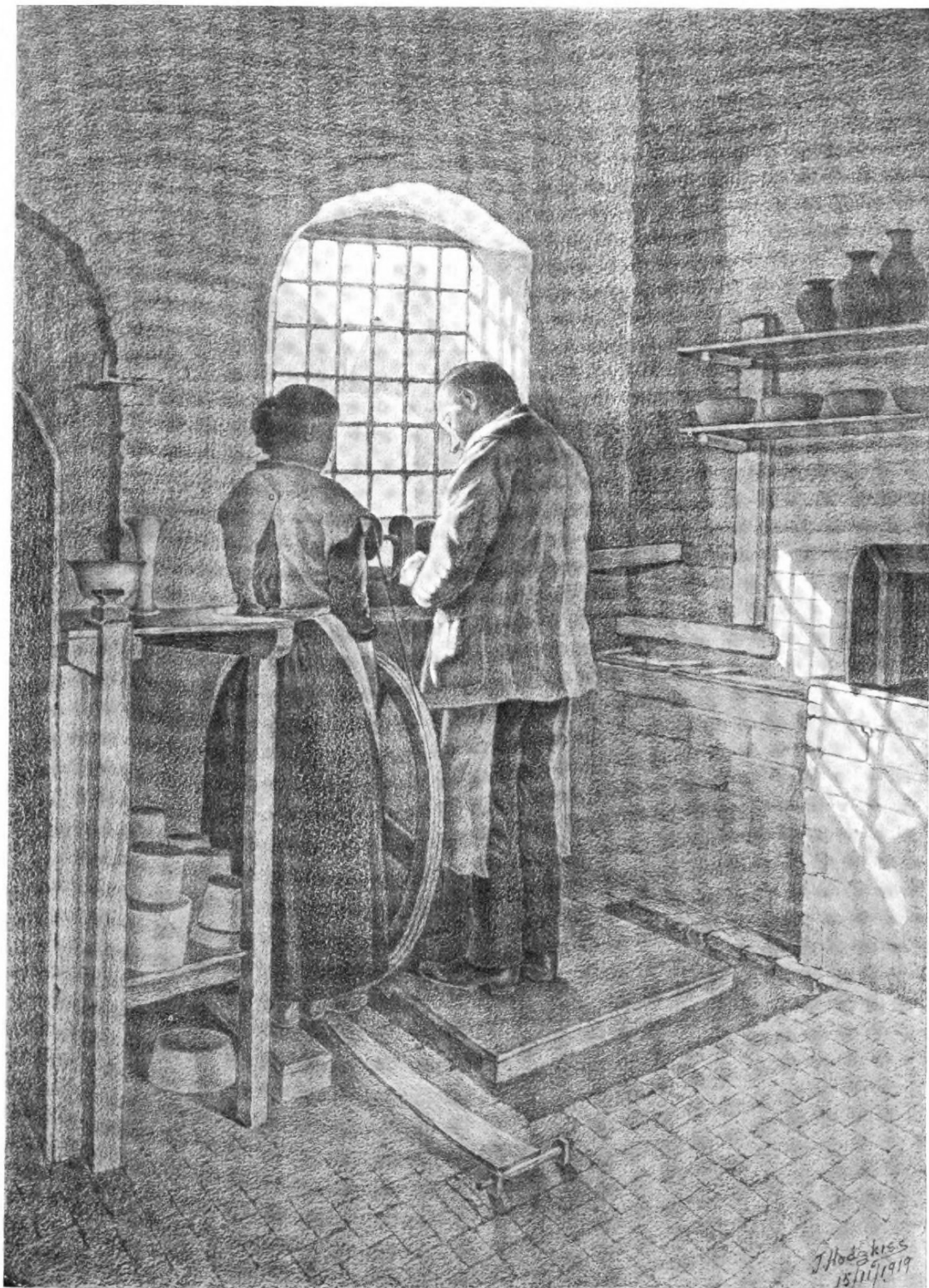
the first floor are worth a recording note, as many have passed away in the short period since the signing of the Armistice. Reconstruction at Etruria has meant the removal of many of these interesting links with the old workmen, whose feet wore them into curves, and whose hands so materially assisted the great potter to accomplish what was, and still remains, one of the world's greatest ceramic achievements.

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THE "ORNAMENTAL WORKS" SQUARE

FIGURE 14



J. H. Kress
15/11/1919

FIGURE 15

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In *figure 26* is an upper and lower mould chamber. Here, though used every day, conditions allow grass, and even burdock, to maintain an undisturbed lodging.

The stairway in *figure 27*, even in 1916, was evidently only occasionally required; but this year it has again come into daily use.

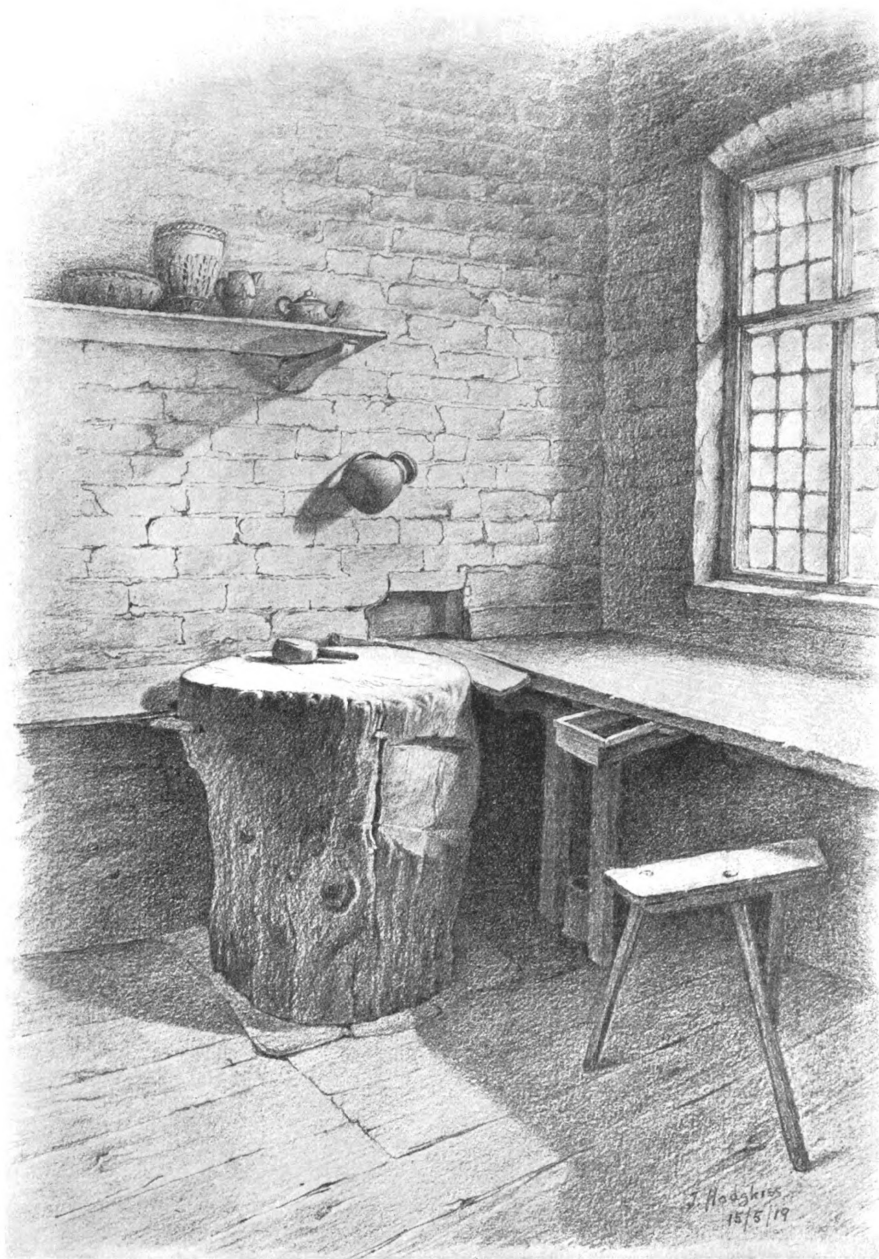
Figure 28 gives a glimpse through a passage under one building to another beyond, while *figure 38* is quite a typical example of the way in which workshops cluster round and hug the oven hovels. An old pump is here. There were others in the old days, and also curious taps (*figure 34*) set in semi-circular alcoves, with a sink beneath, where workmen could place and fill a bucket or bowl. When water was carried by pipe to most of the workshops, these ceased to be used, and this, one of the few that have survived in a now out-of-the-way corner, has evidently proved a safe habitation for a spider.

Having lightly touched one or two points which will enable the visitor to pick out others for himself, we will pass through the archway beyond the cart in the sketch numbered 13, and find ourselves in the O.W. square, a view of which is shown in *figure 14*. We are now on the spot where all the finest masterpieces in vases, plaques, and cameos were produced during the two marvellously productive decades embraced between 1770 and 1790.

The silhouettes in front of us are the "thrower" and his attendant. At this very spot the historical six vases were "thrown" by Josiah Wedgwood, while his partner, Thomas Bentley, turned the wheel on the 13th June, 1769, when these new works were opened. These vases were afterwards decorated with red upon the black basalt ground, with some figures from a frieze found upon one of the vases discovered by Sir William Hamilton, and the inscription upon the reverse side was, "Artes Etruriae Renascuntur." "One of the first day's productions at Etruria in Staffordshire by Wedgwood and Bentley."

The old wheel and bench are now no longer there, but it is recorded that when the woodwork was removed, the date 1769 was found upon a portion of it. The small-paned leaded window remained until about fifteen years ago. The handicraft of the "thrower" is perhaps the most fascinating of all the potter's art. It is the nearest approach to creation which is humanly possible, for from the soft, plastic ball of clay, he, with no other aid than a revolving disc, and his hands, eye, and brain, pulls up and forms with the yielding mass the shape which he desires. When pairs or numbers of the same are required, compasses, callipers, and inside and outside ribs, as they are

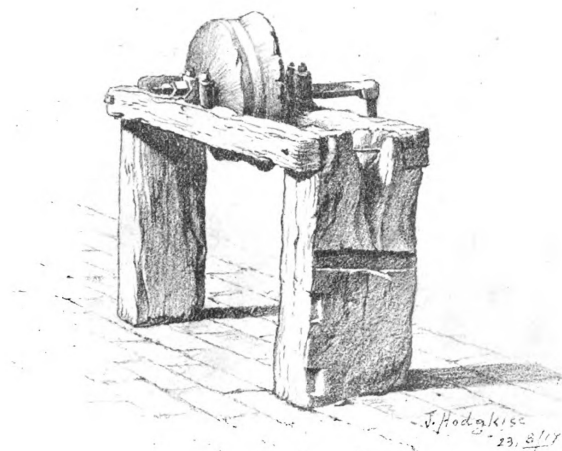
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BLOCK ON WHICH ORNAMENTS ARE MADE

FIGURE 16

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called, are used to keep hand and eye under control. No description can take the place of a five-minute demonstration, however.

When the "thrown" pieces have left the potter's wheel, they are allowed to stiffen, and this partial drying process is often carried out in fine weather in the sunshine, as shown in the sketch, which helps to preserve the old-time feeling of the surroundings. Natural drying, when it can be resorted to, is always better, though a slower process, than artificial heat.

FIGURE 18

Previous to the visit of our King and Queen in 1913, a cobblestone pavement which covered this old courtyard was removed so as to make the rough places smooth for the Royal feet, but it has also removed some of the quaintness which was a delight to the artistic eye. Opening on this square, besides the "throwers'" shops, we have also those of the "turners." When the clay piece has attained the correct amount of stiffness, termed "green hard" (popularly

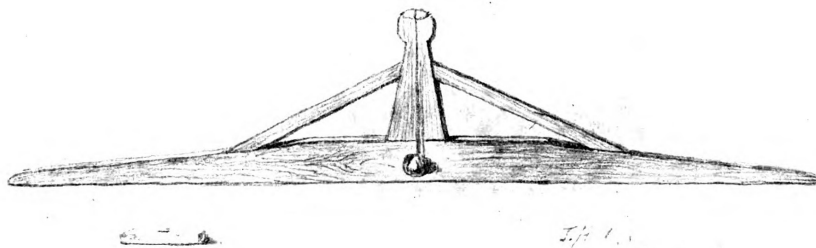


FIGURE 17

ARTES ETRURIAE RENASCUNTUR

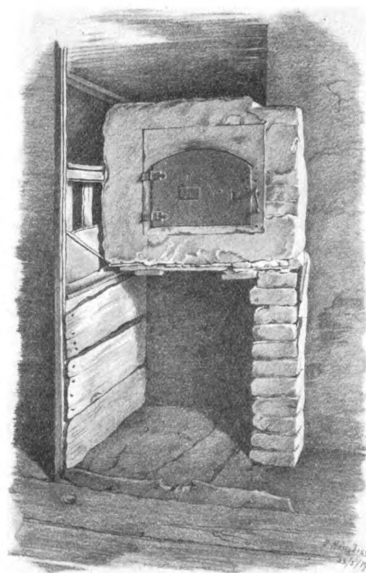


FIGURE 19

essential, and where the "turner," completely the art workman, needs the whole attention of his brain and eye upon the work he is doing, without having to consider any contrivance for speed regulation. His "treader," always working by his side, soon gets into sympathy with all his requirements.

In this square still stands (like the old stocks in some country villages, outside the church) the grindstone (*figure 18*), upon which the workmen ground their tools in the eighteenth century. As will be seen, it is worn down almost to the spindle, from a diameter which must have been originally about three feet, judging by the size of the opening in which it turned. The water trough has gone. As it is not in the way, it remains here, a link with the past, a silent record, a milestone on the roadway travelled.

we can describe it as cheese hard), it is passed on to the "turner," who removes the outside roughness left by the "thrower's" hands, and cuts with special soft-metal tools, shaped by himself, beads, mouldings, and bands, giving the article its finished outline, burnishing afterwards with a polished steel tool the whole surface. If any coloured grounds or bands, runner beads, checkered patterns, fluted or nulled surfaces, are wanted, it is at the "turner's" bench that the piece receives it.

Figure 15 shows the old tread-lathe, now supplanted by the motor-driven one, except for the very highest class of ornamental pieces, where absolute and minute control over the machine is

SLARK
60
CHEAPSIDE

FIGURE 20



FIGURE 21

ARTES ETRURIAE RENASCUNTUR

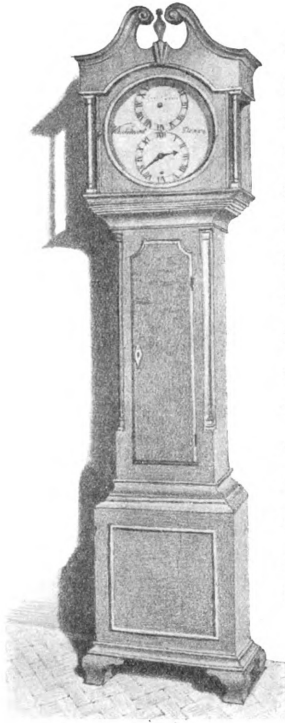


FIGURE 22

Ascending the steps in the corner (*figure 14*), we find in one of the upper rooms a little nook where some of the most important work has always been carried out, and here is evidence of the forethought of the master (*figure 16*). This is not a block merely, but is the greater portion of the whole trunk of an oak tree, which passes through the floor and stands as a column in the workshop below, finding a firm foundation by bedding itself in the earth. An old workman years ago, who used to take visitors round, told the tale of the beautiful oak trees which grew on this estate, and how, when Wedgwood wanted to put up this particular building, was loath to destroy this one, and so built round it. Afterwards, when the tree died, its top was cut off and this table was formed in the upper shop. This recital was generally received with a polite smile, for the old gentleman really believed it was quite true, until one day a visitor, I think an American, made the cute

Engine Time
Whitehurst Derby

FIGURE 23

remark by way of comment, to no one in particular, "Oh, I see, the trees grew root uppermost in this locality then!" This trunk was placed here, turned with the largest end up, and has always been used for making the clay moulds (afterwards fired into

hard "pitcher") from which the fine Jasper figures and ornaments are pressed. As this necessitates much hammering with a wooden mallet to get all the parts of the delicate modelling very sharp, it would cause constant vibration of the building, to the annoyance of the ornamenters on the same floor; but placed as it is, the vibration is received by the earth, the noise being deadened very considerably also.

When the "turner" has finished his work, the piece, still in "green hard" clay, is passed to the ornamenter, whose assistant makes for him (in the "pitcher" moulds referred to) the figures or ornaments he requires, and with great dexterity he applies these clay ornaments to the piece, simply damping the surface with water, and using only finger pressure, so delicate that the finest detail of the modelling is not even marked by the texture of the skin. This is all that is necessary to remove any air-bubbles between the two clay surfaces and make them adhere, both in the drying and

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firing processes, if the work has been properly carried out. Opportunity will be given to see the ornamenteer at work, and a peep into the "placing-house" will show the thoroughly dried ware, still clay, being placed into "saggars" before it is stacked up in "bungs" in the oven preparatory to firing. The inside of an oven can also be inspected, if not firing, and the care that is necessary at this last stage, when all the costly labour and time have been spent upon the work, will be appreciated. In the oven, the fire, the element, after all, only partially controlled, can, and does make or mar all the work that has been put upon the ware, baffling at times every effort to understand its mysteries.

There are a great many more very interesting details which one can pause to examine, but a few only must suffice, or this record will become too cumbersome, as it is not the intention, by any means, to make it exhaustive.

In the Jasper warehouse, where the fired pieces are examined and sorted after coming from the oven, the effect in every respect must be almost as it was when the building was first erected; and here is an old safe (*figure 19*) built of stone slabs, lined with iron, having a door of the same metal, which is provided with quite a complicated lock. This is an early predecessor of the Chubb or Milner, and although it does not look very fireproof, it was no doubt considered to be a safe depository for any book or papers of value.

The little tablet (*figure 20*) on the door informs us that it was made by Slark, of No. 10, Cheapside, presumably London.

Another important piece of furniture which has survived is the grandfather clock (*figure 22*) in the engine-house, that probably regulated the working hours, and shows its authority by the inscription upon it, "Engine time" (*figure 23*), evidently permitting no contradiction, for, if the engine stopped, naturally some portion of the work at least would have to cease also.



FIGURE 24

J.H.G. 18/55
25/3/1917

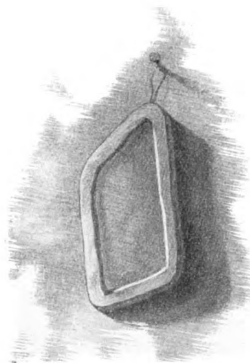
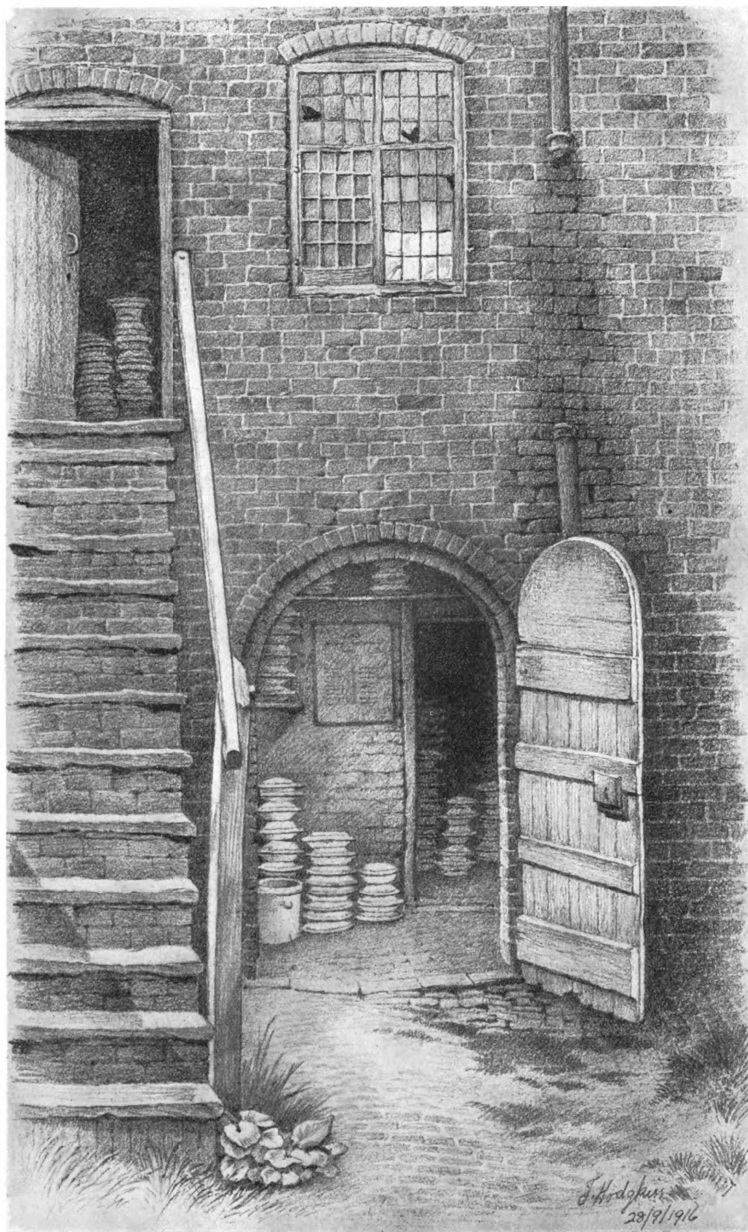


FIGURE 25

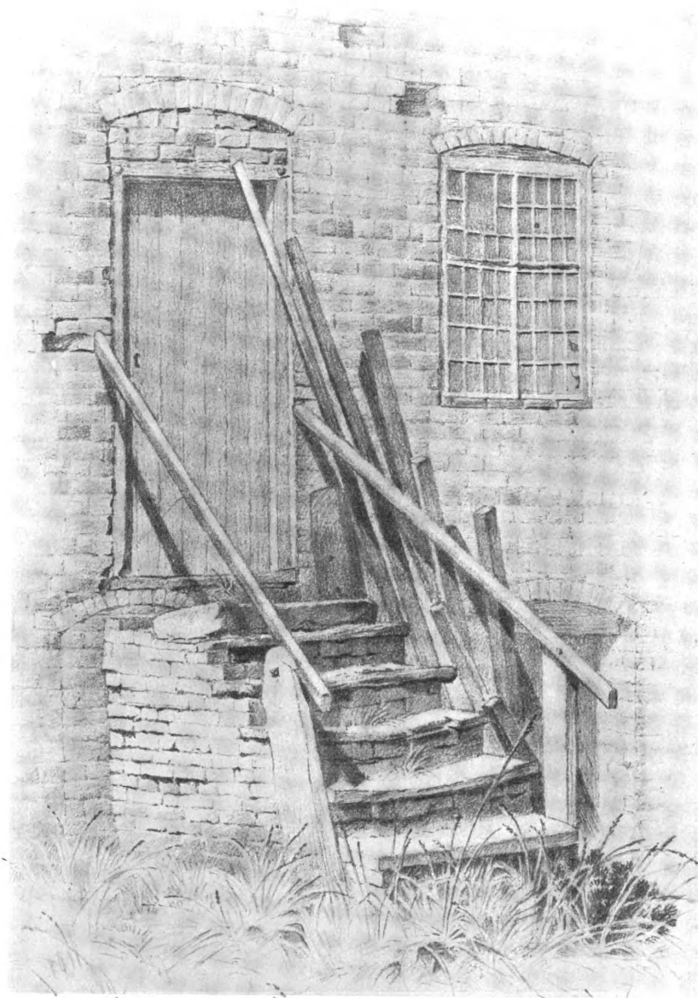
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MOULD CHAMBERS

FIGURE 26

ARTES ETRURIAE RENASCUNTUR



AN OLD STAIRWAY

FIGURE 27

ARTES ETRURIAE RENASCUNTUR

Other useful pieces of workshop furniture still remain. Around each one can picture the old folks who daily used them—the more important foreman, or even the

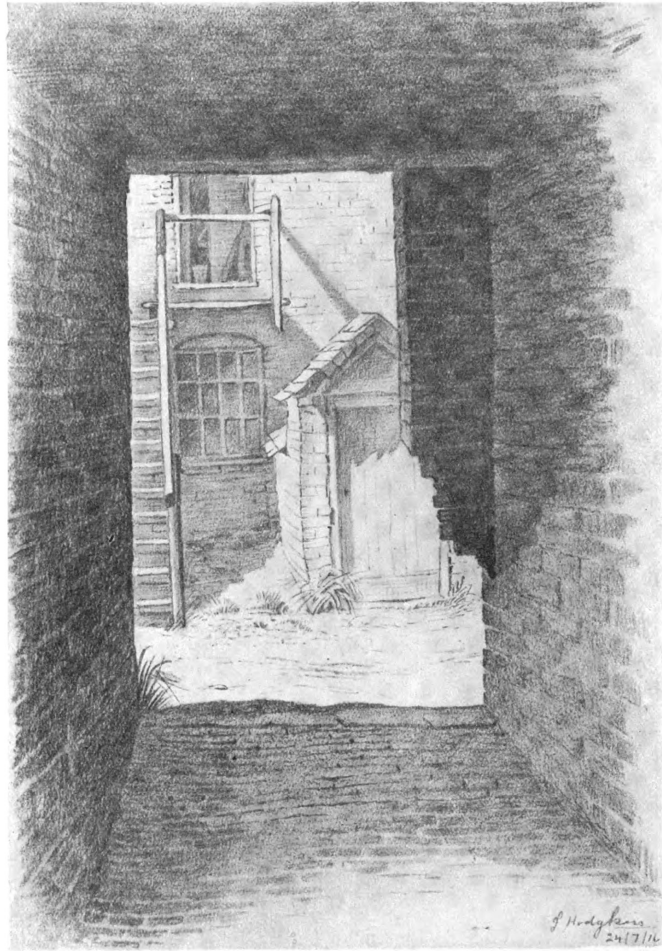


FIGURE 28

master, with knee-breeches and stockings, buckled shoes and wig, the heavy lapelled and collared coat with brass buttons, who would occupy the chair (*figure 24*) while he made up the oven books or wages sheets by the light given from the table candle-stand (*figure 32*), that shaded the flicker from his eyes; or the “turner,” who,

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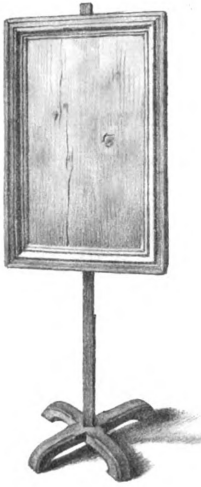


FIGURE 29

J. Wedgwood
28/3/1919

working after the sun had gone down, threw light upon his work by the aid of the wall scone (*figure 31*), which could easily be moved up or down the upright rod fixed in the wall and bench, being swung into the required position by three elbow joints. It is a marvel that, with such, to us, inadequate illumination, these ancestors of ours were able to produce the exquisite and delicate detail which was so prominent and characteristic a feature in all that came from their hands. No shoddy or scamped work seems to have been done; at least, none of it is left to us. In this matter we certainly have not improved, with all our facilities. It would almost seem that our bright illuminants only serve to spoil our eyesight.

The fire-screen (*figure 29*), evidently a home-made article, and the tongs (*figure 33*), go to prove that the "handy-man" existed then, and that his skill was equal to all requirements is testified in many other ways all over the old workshops.

Figure 25 shows the adaptation of material at hand which has existed, as far as any one can tell, as long as the Potteries employed female labour. It is just a piece of mirror encased in a plaster of Paris frame. You will find one in every workshop where the gentler sex are found, and ensures that the departure at "knocking off" time shall be made with hair tidy and head-gear at the right angle.

Before the days of circular heating or radiator apparatus, the two chief warming agents were the fireplace and stove-pot. *Figure 21* shows an original grate in very nearly the same state as the day when it was built, still doing duty in this particular shop; while *figure 30* gives the typical stove-pot.

The old fire-engine (*figure 39*) is another very interesting link with the past, and though made and supplied to Josiah Wedgwood in October,



FIGURE 30

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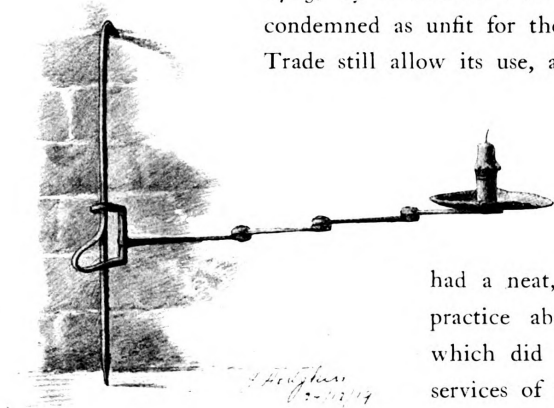


FIGURE 31

1783, by a Samuel Phillips, of London, it has never yet been condemned as unfit for the purpose it was made, for the Board of Trade still allow its use, as it is capable of throwing an efficient jet of water over the highest building on the works. The Fire Brigade was always a smart team of able-bodied men, and numbered ten members and a captain. They

had a neat, serviceable uniform, and turned out at practice about four times a year, in a manner which did credit to themselves. Fortunately, the services of the fire-engine have been little required (although as late as 1915 it did all that was necessary, efficiently, until the arrival of the Stoke

and Hanley Brigades), but it was always and ever ready, doing great service at fires outside the works, in the village or near neighbourhood. Of late years this old engine, with its brigade, has chiefly been used in the Fire Brigade Day processions in the Potteries district. A drawing of the engine is reproduced (*figure 39*).

This account would not be complete without a reference to the Museum, which is on the works, and forms an important item in the tour round. Here is an opportunity of inspecting a collection of the products of Wedgwood and Etruria on the site where it was produced. It contains many of the original designs, and a wonderful collection of "trial pieces," showing the successes and failures through which this indefatigable and persistent potter passed. His energy and perseverance must have been marvellous. These trial pieces for the different "bodies," glazes, and colours are numbered in thousands, and nearly all are carefully docketed and described with reference to "mixing" book, place in oven, etc. Many of the original models are also here, and a very nearly complete assortment of the "block" moulds of the cameos, intaglios, and

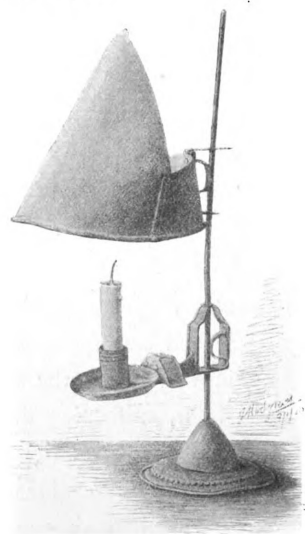


FIGURE 32

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portraits of eighteenth-century "illustrious moderns," as they are described in the catalogues issued by Josiah Wedgwood, F.R.S. A fine series of vases, plaques, medallions and cameos in the "Jasper" ware here collected together gives the visitor an insight into the immense field which was covered by the untiring efforts to attain absolute perfection in this which was perhaps his most loved production. A good display of "Basaltes" ware shows more clearly still his keen eye for beauty of form. Three cases exhibit the development of the "Queensware" and its beauty of texture, finish and decoration. Manuscripts, deeds, indentures, letters, ledgers, oven books, and much more enlightening and interesting matter, are carefully preserved. The Museum has been equipped by the present Directors as a tribute to the past, and to form an incentive and inspiration to Ceramic posterity.

There is much more to see, and the tour of inspection will include the making and decorating processes of the ordinary table ware—dinner, dessert, tea and breakfast services, much of it hand-work, as it used to be, although a great deal of the ware is now made with machine aid. A detailed description of this is scarcely within the scope of this record.

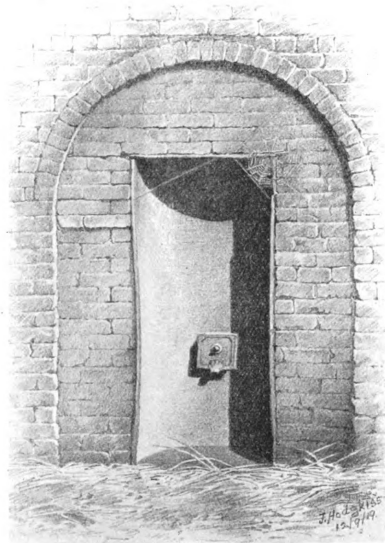


FIGURE 34

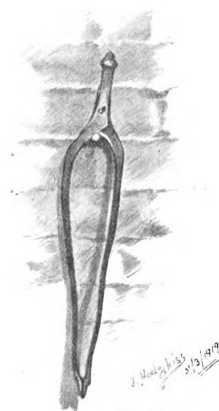


FIGURE 33

The four drawings at the end illustrate some of the fine pieces which have always been connected with the name of Wedgwood. The central vase of *figure 41*, surmounted by Pegasus, the frieze subject being the "Apotheosis of Virgil," stands upon the Griffin pedestal and forms a noble piece of potting. One of these original vases, if not actually the first, was presented by Wedgwood to the British Museum in 1786. He says about it in a letter to Sir William Hamilton, dated June 26th, 1786: "I lamented much that I could not obtain liberty of the Merch^t to send a vase, the finest and most

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perfect I have ever made, and which I have since presented to the British Museum. I enclose a rough sketch of it; it is 18 inches high, and the price 20 guineas.



FIGURE 35

Mr. Chas. Greville saw it, and wished it was in His Majesty's cabinet at Naples." In a footnote he adds: "The sketch of the vase could not be got ready for this post, but shall be sent soon:—Subject, the 'Apotheosis of Homer,' which is the companion subject upon the same vase to pair with the 'Apotheosis of Virgil.' "

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On the right-hand vase the subject is "The Muses and Apollo," by Flaxman, and on the left-hand vase "The Dancing Hours," by the same eminent Royal Academician.

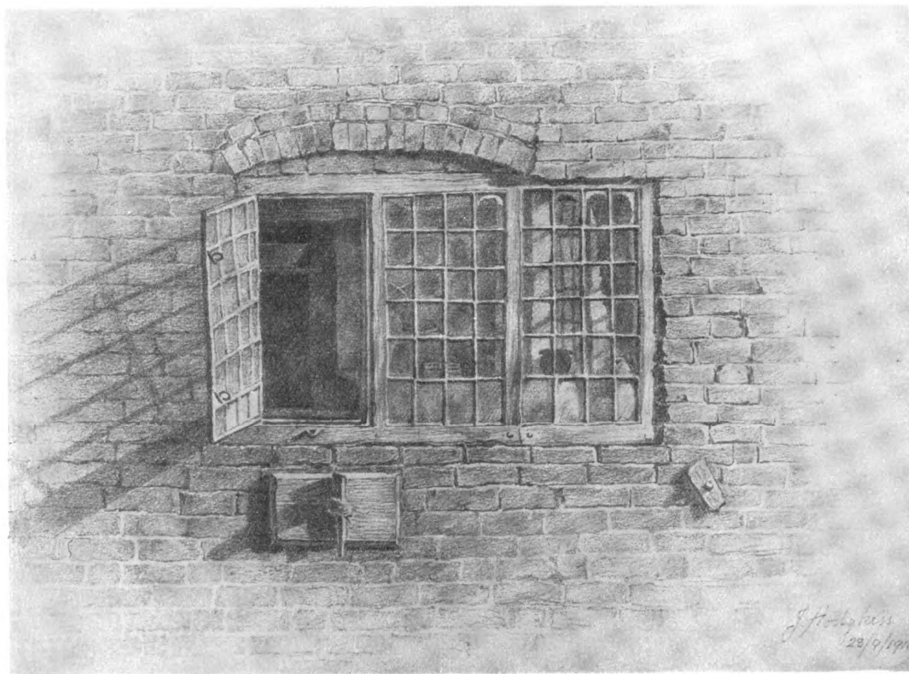
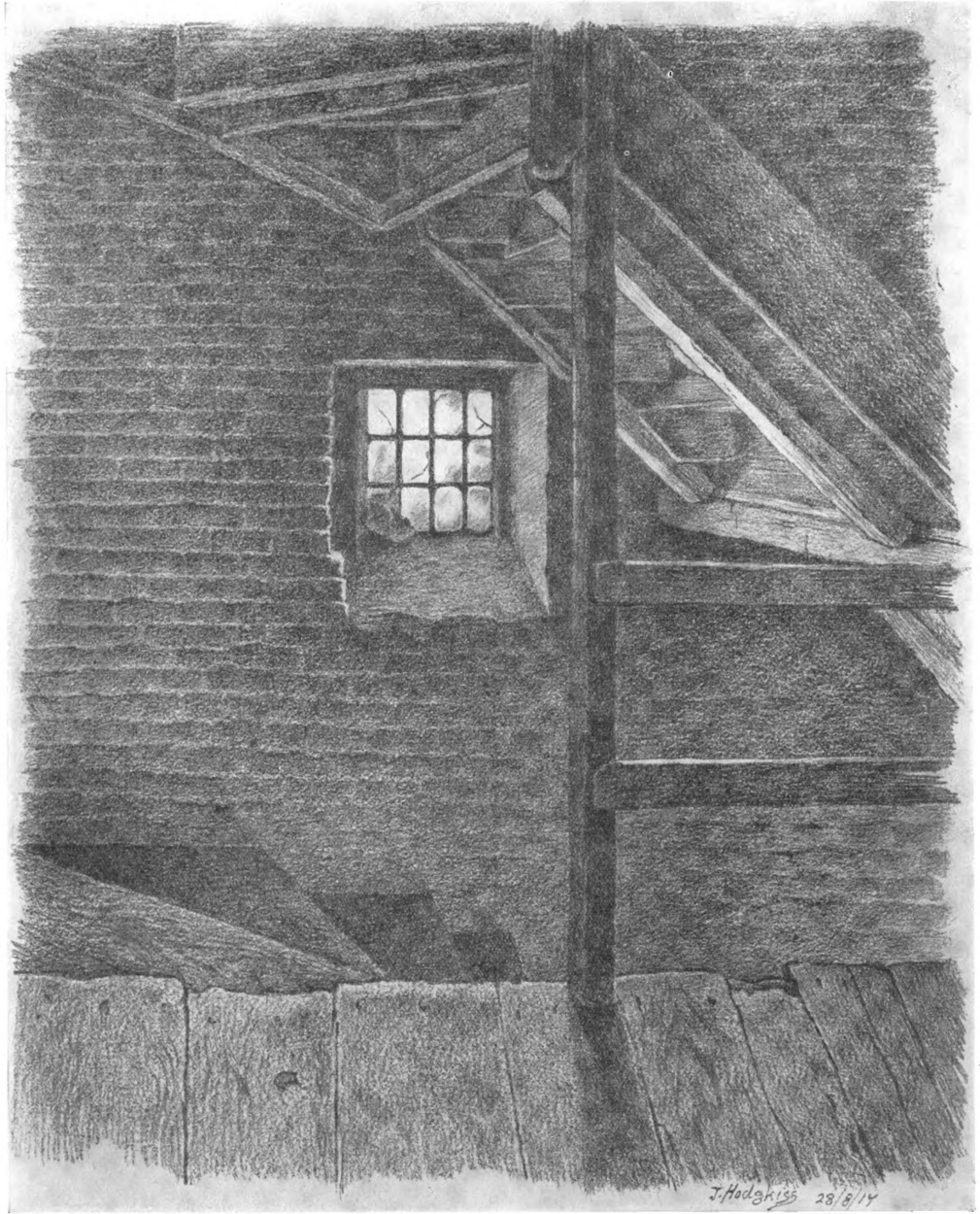


FIGURE 36

Five examples of Basaltes ware (which was brought to such perfection during the partnership of Wedgwood and Bentley) are shown in *figure 42*, also the "Wine" and "Water" ewers mentioned in the first invoice of Flaxman to Wedgwood in 1775.

In *figure 43*, the portrait of Thomas Bentley presides over three fine plaques, viz., a "Pompeian Figure," "The Choice of Hercules," and "The Marriage of Cupid and Psyche." The latter was modelled from the Marlborough gem, which is $1\frac{1}{4}$ inches, and has been reproduced in this and various sizes up to 18 inches.

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AN OLD STAIRCASE IN WAREHOUSE

FIGURE 37

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The last plate (*figure 44*) gives a selection of Cream Colour and Queensware, which was made in every imaginable variation for use on the table and ornamental

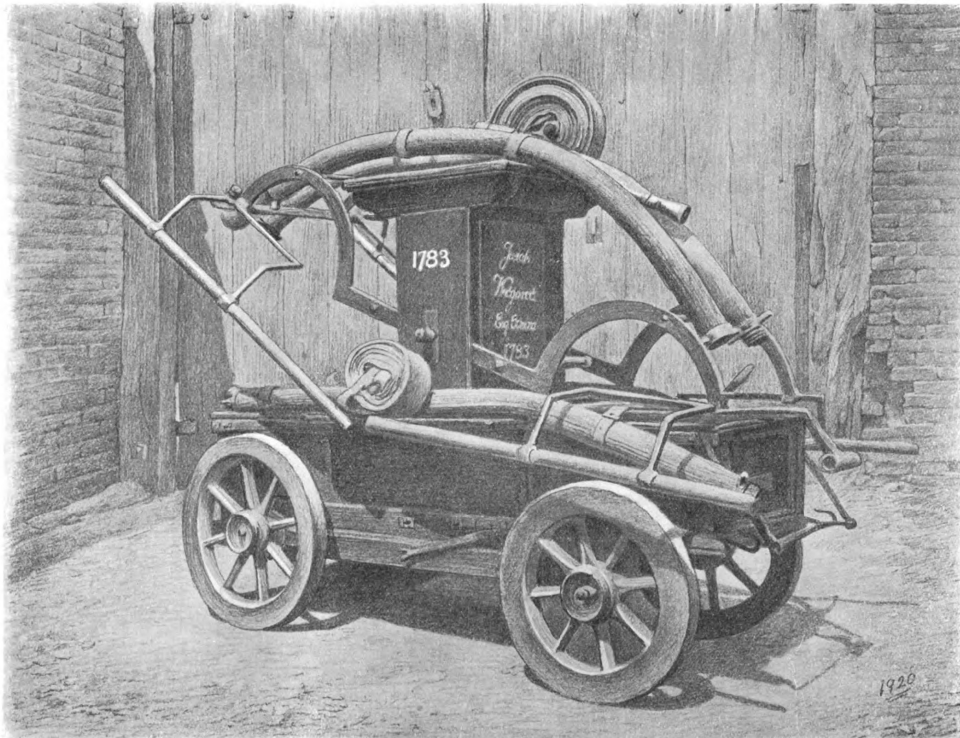


FIGURE 39

purposes. This ware* was produced concurrently with Jasper and Basaltes, all three creating prodigious demands upon the ingenuity of the never-failing resources of Etruria.

* After it had received the Royal patronage and approval of Queen Charlotte, wife of George III., and the Empress Catherine II. of Russia, who each gave commands for services to furnish the tables of their Royal Palaces, the orders flowed in to Etruria from every part of the British Isles and the Continent of Europe. The historical Green Frog service, which was made for the Empress Catherine for the Palace of La Grenouillère, consisted of 952 pieces, having 1,244 views of English scenes painted upon it, being a record of the mansions, castles, and notable buildings in England and Scotland at that time, 1774. Unfortunately, since the looting of Petrograd during the late war, the fate of the remaining 800 pieces of this wonderful service, which had been carefully preserved in the Czarkoe Selo Palace, is unknown.

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Let us now pass out through one of those doors (*figure 40*) which still preserve to us the sturdy wooden bolts, evidently constructed for the business they were called upon to do. We are back again in the twentieth century, and Etruria will still be found to hold its own in the progress which the present day demands from it, without losing the particular style that has proved at all times the valuable legacy of the illustrious Founder.

HARRY BARNARD.

Etruria, May 7th, 1920.

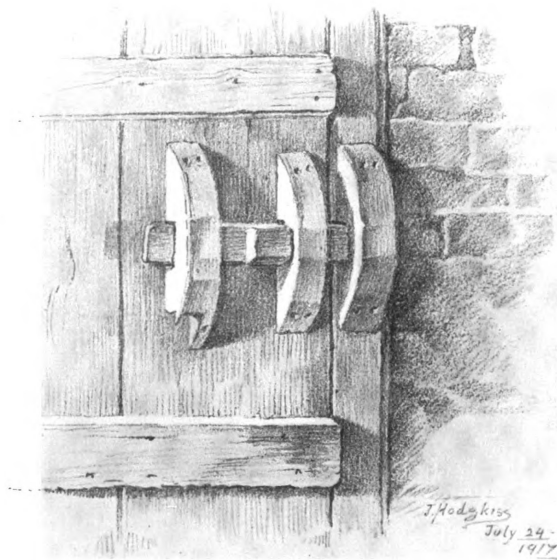


FIGURE 40